2: Mountford E-5 (1954) 1958
OI20 Tiwi OI20

533 woman picking up the fruit and putting it in a bark basket. Then, bending
535 over, as if carrying a heavy load, he danced around the *milimiks* to the
766 rhythm of the song and the beating sticks.

The rituals continued by the *pukamuni* men chanting a series of songs, first
[177] about a boat, then its propeller, its sails and, finally, about the raising of its anchor. During the chanting, one or more aborigines, dancing to the rhythm of the songs, mimed the relevant actions.

766 These dances being finished, the participants of the *pukamuni*, putting their arms around the posts, cried the *amburu*, the mourning song; the men gave the honey and mosquito call, and the burial rituals were over.[90]

6. THE FACIAL DECORATIONS

302 The facial and body decorations of the men and women of the Tiwi, particularly those used during the final *pukamuni* rituals are, by far, the most colourful and elaborate of those used by any Australian aboriginal tribe.

During the early days of the century these decorations attracted the atten-
[114] tion of Basedow (1913, pp. 291–321); Klaatsch (1907, p. 589), and Spencer (1928, p. 669), although nobody, of more recent years, has shown any interest in them.

Although there is little doubt that the desire for artistic expression and
[775] personal beautification are factors behind this practice,[91] the fundamental idea
[517] is that of camouflage, i.e., that the designs will so conceal the identity of the men and women taking part in the ceremony, that the *mopaditis*, who are present at both the *pukamuni* and *kulama*, will not recognize them.

So at both the *ilanias* and the final rituals of the *pukamuni*, everyone, even the little children who look on, is decorated. At the *ilanias*, however, which are performed every evening for some weeks, the decorations are usually simple and often crudely applied. Nevertheless, the aborigines, believing the
[775] *mopaditis* to be stupid folk and easily misled, consider these simple decorations are an adequate safeguard.[92]

Pl. 28 illustrates a number of facial designs. Most of the originals of these
[126] illustrations are colour photographs. Some, however, are based on crayon drawings[93] which my informants made to show the designs they would use for certain totems.

[90] See p. 61 for beliefs in the *mopaditis* of a small child.

[91] The men claimed that when their face and body decorations were good, the women
●[832] were attracted to them.

[92] Mountford, 1956, p. 437, illustrates a small child decorated at an *ilania*.

[93] The illustrations based on crayon drawings are, Pl. 28A, B, C, D.